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ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 16 titles deal with the following topics: an examination of inexperienced actors performing the plays of William Shakespeare; an investigation of the philosophies and practices of a summer theatre producer and manager; the effects of human focus drama on children; the Occupational Safety and Health Act applied to contemporary United States theatre; the effects of psychodrama on verbal skills; an analysis of young theatre audience response; identification and analysis of theatre competencies for high school theatre teachers; an adaptation of narrative fiction to readers theatre performance; drama and theatre in higher education; the reader-text relationship in the interpretive performance experience; effects of creative drama on specified content areas and self concept; a dramatic experience in a fifth grade classroom; educational theatre philosophy; a descriptive study of introduction to the theatre; the relationship between oral interpretation and literary concept; and a study of Hiram Corson: interpretive reader, English teacher, and literary scholar. (MAI)

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Drama and Oral Interpretation:

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Abstracts of the following dissertations are included in this collection:

Barton, Robert Freers

SHAKESPEARE AND THE NOVICE ACTOR: AN EXAMINATION OF THE PERCEPTIONS OF INEXPERIENCED ACTORS PERFORMING THE PLAYS OF WILLIAM SHAKESPEARE

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AN INVESTIGATION OF THE PHILOSOPHIES AND PRACTICES OF JOHN KENLEY (THEATRICAL PRODUCER AND MANAGER): A GUIDE TO PRODUCER/MANAGEMENT FACTORS FOR SUCCESS IN A SUMMER THEATRE

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DEFINING, IMPLEMENTING, AND ASSESSING THE EFFECTS OF HUMAN FOCUS DRAMA ON CHILDREN IN TWO SETTINGS--DRAMA WORKSHOPS AND A SOCIAL STUDIES CLASS

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THE APPLICATION OF THE OCCUPATIONAL SAFETY AND HEALTH ACT TO CONTEMPORARY UNITED STATES THEATRE

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A FIELD STUDY OF THE DRAMATIC EXPERIENCE OF A FIFTH GRADE CLASSROOM USING THREE UNITS FROM CEMREL'S AESTHETIC EDUCATION PROGRAM

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HIRAM CORSON: INTERPRETATIVE READER, ENGLISH TEACHER, LITERARY SCHOLAR

SHAKESPEARE AND THE NOVICE ACTOR: AN EXAMINATION OF THE PERCEPTIONS OF INEXPERIENCED ACTORS PERFORMING THE PLAYS OF WILLIAM SHAKESPEARE
Order No. 7800217

BARTON, Robert Freers, Ph.D. Bowling Green State University, 1977. 227pp.

A profile of the typical problems and perceptions of the initiate into Shakespearean performance was attempted through examination of 130 actors. The major question guiding research was: "What information can be gained from a careful study of the first experience of some performers acting Shakespeare, which might aid the initiation of others?"

Subjects included an Expert sampling from veteran members of eight U.S. Shakespeare Festivals and a Novice sample of actors involved in an educational television production of Hamlet, a community theatre Macbeth, and a university theatre Romeo and Juliet.

Six methods of investigation were employed. Experts were examined through interviews and questionnaires. Novices responded to pretest questionnaires at auditions and posttests at final performances. Novices were also observed unobtrusively during tryouts, rehearsal, and production and interviewed during the month following performance.

Particular focus was placed on: the extent and quality of the actor's previous exposure to Shakespeare, the predispositions he carried into his first acting experience, his major choices involving use of rehearsal time and analysis, changes occurring as a result of this initial exposure, and advice from the actor for others who would follow him.

The study was descriptive in nature, drawing on techniques of Likert scales, written short answers, semantic differentials, unobtrusive observations, and case study personal interviews.

The investigation's catholic nature produced a large variety of potentially useful rehearsal insights for both directors and actors. The range of shared perceptions and predilections appeared to offer particular value in easing the preliminary stages of Shakespearean production work.

AN INVESTIGATION OF THE PHILOSOPHIES AND PRACTICES OF JOHN KENLEY (THEATRICAL PRODUCER AND MANAGER): A GUIDE TO PRODUCER/MANAGEMENT FACTORS FOR SUCCESS IN A SUMMER THEATRE
Order No. 7806059

COUGHENOUR, Kay LaVern, Ph.D. Kent State University, 1977. 200pp. Director: Louis O. Erdmann

With the appearance of art centers, cultural centers, and regional theatres in this country, colleges and universities have developed courses of study with an emphasis on theatre management and producing. One of the aims of these courses of study is to develop successful managers and producers of the theatre.

Most studies done on individuals in American theatre history in the areas of management and producing tend to be biographical in nature. Often the reasons for the success of these individuals can be discerned only through a process of inference and not through a list of clearly stated factors of success. Furthermore, their success formula is not always applicable to today's theatre.

A need therefore exists to study modern theatrical producer/managers, their duties and their techniques for success. These studies should attempt to determine specific criteria for the accomplishments of these producer/managers. The information gathered through these studies could prove useful to students wishing to make a career in theatrical producing and managing.

This study is concerned with John Kenley's practices and philosophies that are used in the operation of his summer theatres in Ohio. Because Kenley was not able to renew his lease after a successful summer season in Dayton, Ohio, in 1957, he moved his summer theatre operation to Warren in 1958. Kenley opened a second summer theatre in Columbus, Ohio, in 1961 and returned to Dayton to open a third theatre in 1966. He also co-produces with other summer theatre managers and producers. In 1974, Kenley received letters of recognition from the governor of Ohio and from the mayor of Columbus. He makes between one and two hundred thousand dollars profit for a fourteen week summer season. The study of John Kenley's practices and philosophies has proven fruitful toward developing criteria for success in a summer theatre.

John Kenley's success is studied by examining his philosophies and practices during the twenty years of his operation in Ohio and the many years of his career prior to becoming a producer in Ohio. These philosophies and practices are combined and refined to form a specific list. An analysis is made concerning the universality of this list by considering the restrictions that may have been imposed by the Actors' Equity Stock Indoor Musical Contract. Furthermore, Kenley's philosophies and reasons were compared with the generally accepted theatre management factors of success and with criteria discovered through an examination of the general history of summer theatre. This study of Kenley's operation helped to show why a summer musical theatre operation at Akron University in 1974 was unsuccessful.

One of the objects of this study is to point out the reason for John Kenley's success in a clear manner. Kenley's success can be reduced into four major areas: (1) Kenley has experience in the theatre. (2) Kenley is very aware of his audience which is evidenced by his treatment of his audience. (3) Kenley's use of the star system is based upon the use of household name stars. (4) Finally, Kenley has found ways of reducing his costs by operating several theatres and by co-producing with other theatre managers and producers. Specific theories for his success in these four major areas and other areas can be identified by a closer examination of this study.

DEFINING, IMPLEMENTING, AND ASSESSING THE EFFECTS OF HUMAN FOCUS DRAMA ON CHILDREN IN TWO SETTINGS—DRAMA WORKSHOPS AND A SOCIAL STUDIES CLASS
Order No. 7719755

DeCOURCY-WERNETTE, Elizabeth Eleanor, Ph.D. University of Wisconsin-Madison, 1977. 378pp. Supervisor: Professor C. John Tolch

The subject of this study is human focus drama, developed from drama techniques of British drama-educators Gavin Bolton and Dorothy Heathcote. Human focus drama differs from creative dramatics in its emphasis on developing the group's own dramas rather than playing out known plots. It differs from child drama in encouragement of active teacher participation in the drama. Thorough definition and comparison of human focus drama, creative dramatics, and child drama are made.

The study presents the implementation of human focus drama in children's drama workshops accompanying a university course on creative drama. These workshops facilitate the implementation of quality human focus drama. Subjective assessments of benefits for children include increased: responsibility, cooperation, commitment to quality drama, willingness to speak and act in the drama, ability to take turns, and ability to express the ideas of different groups of characters.

The author also taught human focus drama in a middle school social studies class and empirically assessed the effects of drama on: learning of social studies material, self-esteem (Coopersmith's Self-Esteem Inventory), locus of control (Nowicki-Strickland Locus of Control Scale for Children), and empathy. The author refined her own procedure for assessing empathy for this study, the Procedure for Assessing the Articulation of the Feelings and Thoughts of Others (PAAFTO). The PAAFTO requires children to write 5 stories about 5 Norman Rockwell paintings. The pictures are then rated by two raters for mentions of the thoughts and feelings of the characters, using a standardized rating procedure.

For the empirical study, 59 sixth and seventh grade children were randomly assigned to experimental and control groups, for this posttest only design. This author and a cooperating teacher taught the experimental group eight weeks of social studies drama. The control group was taught without drama. Details of the social studies-drama unit are reported in text and appendices.

Comparisons of test scores were made by three-way analysis of variance (sex x grade x treatment). There were no statistically significant ($p < .05$) differences between the experimental and control groups for the total scores on the social studies test, locus of control scale, total Self-Esteem Inventory, or on 8 of the 9 total scores for empathy (PAAFTO). On the "General Self" sub-scale of the SEI and on "Quality of Global Empathy" of PAAFTO, the controls scored higher ($p < .05$) than the experimentals. This was the opposite of predicted outcomes. The drama, under these circumstances, may have damaged the children's self-esteem and empathy somewhat. Possible explanations for these results are suggested, including adaptations of the basic principles and procedures of human focus drama for the classroom.

Subjective evaluations of the social studies/drama were supportive: drama made teaching and learning more interesting.

In conclusion, the author discusses the implications, in light of the findings of this study, of treating drama as an art in service of humanistic development of the child versus drama as a teaching method, suggesting that the latter approach alone limits and diminishes the importance and values of drama. Problems for future research discussed include advocating studying drama "for its own sake" prior to studying drama as a teaching method. Some possible dangers of and precautions concerning drama with children are also raised, including: the importance of trust within the drama group, the danger of deception regarding the intent of the drama, avoiding using drama confrontatively, the importance of adequate time for drama, and the danger of using drama to advocate the superficial and trivial. Finally, the author restates convictions about potential virtues of human focus drama for enhancing children's personal and social skills when taught in optimum settings.

THE APPLICATION OF THE OCCUPATIONAL SAFETY AND HEALTH ACT TO CONTEMPORARY UNITED STATES THEATRE
Order No. 7800223

EASTMAN, James Earl, Ph.D. Bowling Green State University, 1977. 309pp.

This study has unified material dealing with the occupational Safety and Health Act for the use of educational, community, and/or commercial theatre employers. Historically, the theatrical profession has been an unsafe occupation, because of the multitude of fires ranging from the Iroquois Theatre fire in 1903 to the Beverly Hills Supper Club fire in 1977, and because of the incidence of spectacular accidents.

In this country the principle was established by law that the employer, under the control of the states, must provide safe working conditions. The statistics cited indicate a rising trend of death and injury on the job which accompanied the economic expansion of the 1960s, and also indicate the need for Federal intervention to provide worker protection. The Act had a stormy legislative history, but was finally signed into law in 1970.

An analysis of the Act details portions relevant to a theatrical employer, including a determination of those employers who are and are not covered, an employee's right to trigger an inspection, and an employer's right to appeal a citation to the Review Commission. The Federal-state relationship is an important topic because the Act automatically preempts state administration of safety and health issues. If a state attempts to reclaim authority, it must submit a plan for Federal approval which must be as effective as the Federal program and must apply to all state employees. To insure compliance, the Act institutes sanction procedures, including issuance of citations and assessment of penalties, of up to $1,000 upon discovery of a "serious" violation. Citations may be issued without court proceedings.

In an attempt to answer theatre's needs, the United States Institute for Theatre Technology is developing an "Entertainment Code" to cover hazards unique to public assembly facilities, such as fire control and suppression, protection of platforms, and provisions for performance lighting. If this "Code" is adopted as a Federal standard, it will become law for employers covered by the Act.

No theatre manager can be assured that his theatre will not fall within the ten percent of industry inspected in any given year. The body of technical material covered by this research provides information which extends understanding in both the areas of the law as a reflection of public consciousness and of theatre's needs and attempts to respond to internal pressures for a viable set of standards. The material included may be used as a basis for understanding why occupational safety and health has become a primary concern to American workers throughout the country, and why theatre no longer may consider itself a specialized realm beyond the reach of the law. Safety in the theatre is a matter of moral obligation, self-preservation, and the law.

THE EFFECTS OF PSYCHODRAMA ON VERBAL SKILLS IN HIGH SCHOOL STUDENTS Order No. 7806584

GIRSHICK, Elizabeth, Ph.D. University of Pennsylvania, 1977. 107pp. Supervisor: Dr. Peter J. Kuriloff

Psychodrama, which has previously been used as a technique in group psychotherapy, emphasizes learning through experiencing. A review of the literature revealed that action-oriented approaches lead to more thorough learning in specific kinds of emotional climates. This study attempted to determine whether or not psychodrama can be used as an effective method of training students to be more verbally expressive and of increasing related academic achievement.

Eleventh graders in a large suburban Pennsylvania high school were assigned randomly to three groups. One group, comprising six boys and six girls, received psychodramatic training; one group of eight boys and five girls received verbal training only; and the third was the control group, consisting of six boys and seven girls.

The groups met twice weekly for a total of fifteen sessions, after which all subjects were administered the Torrance Tests of Creative Thinking, Verbal Scales, Form A. Differences in performance among groups, between genders, and their interaction were studied by use of the statistical procedure of multivariate analysis.

Statistically significant differences among treatment groups were not found, although there were strong indications of sex differences in response to the various types of treatments. Males of all three experimental groups tended to do better on posttreatment measures than females.

The Psychodrama Group seemed to require more time than was allotted to become comfortable with the methods. However, therapeutic gains were noted in the Psychodrama Group, which may suggest potential for future academic applications.

DEVELOPMENT OF A CATEGORY SYSTEM FOR THE ANALYSIS OF THE RESPONSE OF THE YOUNG THEATRE AUDIENCE Order No. 7731031

GOLDBERG, Patricia Davis, Ph.D. The Florida State University, 1977. 133pp. Major Professors: Dr. Carolyn Schluck, Dr. John Hanson

The purpose of this study was to develop a category system which could be used to examine the response of the school-age individual (grades four through twelve) to the theatre production. A taped free response interview using photographs was the method of data gathering. Five phases were used to develop the system and demonstrate validity and rater reliability. Phase I involved gathering the responses of 55 young audience members to four plays. From this data a preliminary category system was constructed. Phase II was a mailing to 91 experts in the field of theatre for young people. The experts were asked to state whether or not they agreed that the proposed categories were actual categories, to comment on the clarity with which the categories were defined, and to add any additional categories which were perceived as omitted. Several categories were rewritten based on expert reactions.

Phase III was the gathering of 56 additional responses to three new plays. Information was gathered on age-grade, sex, and experience in the performing arts for each young individual interviewed. All responses were categorized and placed on cards along with the information mentioned above. These cards were sorted in various ways to search for trends in individual characteristics which affected the response of young audiences to plays. The play itself, age/grade, and prior theatre experience were found to affect the percentages of response in various categories.

Phase IV was the reliability studies. Two different studies were conducted. Three raters were used for each study to score five sample audio tapes. The first one was with tenth grade taped responses to Wind in the Willows, by Moses Goldberg. Kendall's Coefficient of Concordance was applied with an average W of .86. The second study of fourth grade tapes resulted in an average W of .94.

Phase V was a construct validity study to see if the category system was sensitive to differences between two grade groups (4th and 10th) and two plays. A 2x2 design was chosen as the best way to compare age difference and play difference. Two different groups of twenty fourth grade students and two groups of twenty tenth grade students attended Wind in the Willows and Hey There--Hello!, by Gennadi Mamlin. The Mann-Whitney W was applied. Fifteen significant differences were found. In general, fourth graders had more to say and used more categories when discussing the play Wind in the Willows which had been produced for their age group. Tenth graders had more to say and used more categories when discussing the play Hey There--Hello! which had been produced for their age group. One category was used consistently by the grade group talking about the play produced for them: Enjoyment. Both tenth grade groups used the Evaluation of Production category significantly more than the fourth grade groups. The final categories of the category system were: Knowledge, Inference, Evaluation General, Evaluation of Production, Evaluation of Content, Enjoyment, Preference, Empathy, Sensory Perception, Sensory Reaction, No Reaction, and Other.

THE IDENTIFICATION AND ANALYSIS OF THEATRE COMPETENCIES NEEDED BY HIGH SCHOOL THEATRE TEACHERS IN TEXAS Order No. 7719767

HELFERT, Charles Joseph, Ph.D. The University of Wisconsin–Madison, 1977. 321pp. Supervisor: Professor C. John Tolch

The purpose of the study was to construct and validate, by means of a survey of outstanding Texas high school and college theatre educators, a list of theatre competencies needed by high school theatre teachers in Texas.

Procedures

The list of competencies was compiled and validated in two rounds of questionnaires using a modification of the Delphi Technique. The first round questionnaire was sent to forty-five high school teachers and sixteen university educators in Texas. They were asked to evaluate the importance of a list of 203 theatre competencies which had been developed by the researcher from a review of the literature, and to rate each competency on a five point scale.

Participants were also asked to make suggestions regarding revisions of the competencies and to add new competencies which they felt had been overlooked.

A second questionnaire was mailed to the forty-seven first round respondents. They were asked to reevaluate their first round responses in the light of the whole group response and to evaluate an additional thirty-five competencies suggested by panel members on the first round.

The results of the two rounds of questionnairing were tabulated and the competencies were rated according to the following criteria: 1. A competency was "Strongly Recommended" for high school theatre teachers if it had received a rating of Crucial or Highly Desirable from three-fourths of the panel members. 2. A competency was "Recommended" for high

school theatre teachers if it received a rating of Crucial or Highly Desirable from two-thirds of the panel members.

All other competencies were not accepted.

Further computer analysis was made of sample subgroup responses and of significant differences between sample subgroups.

Conclusions

1. The panel members strongly recommended eighty-two competencies and recommended sixty additional competencies as needed by high school theatre teachers in Texas. 2. Both the college and high school panelists agree that the most important role played by the high school theatre teacher is that of director/producer. 3. Panel members consider the area of theatre management, particularly the coordination of the overall production program, to be very important to the high school theatre teacher. 4. The teaching of acting was identified as the most important area related to classroom instruction in Texas high school theatre programs. 5. Panel responses to voice and movement competencies suggest that these areas are neither valued nor taught in most high school theatre programs in Texas. 6. In the areas of design and technical theatre, makeup was considered to be the most important competency category, particularly by the high school teachers. The area of lighting was given strong support, while the areas of costuming and scenery were given meager support by panel members. 7. Theatre history, dramatic literature and aesthetics were seen as virtually unimportant for the high school theatre teacher. 8. The attitudes of Texas high school theatre teachers differ greatly from those of Texas college theatre teachers regarding the training needed by high school theatre teachers. 9. The role of the theatre teacher in the small Texas high school appears to be significantly different from the role of the theatre teacher in the large Texas high school. 10. There seems to be a relationship between the expertise which panel members have in theatre and what they feel is important training for the high school theatre teacher.

ADAPTATION OF NARRATIVE FICTION TO READERS THEATRE PERFORMANCE

LOGAN, Christie Ann, Ph.D. University of Southern California, 1977. Chairperson: Professor Walter R. Fisher

This study develops a set of aesthetically grounded principles for adapting narrative fiction to Readers Theatre performance. These principles are based on an examination of literature, film, and theatre as modes of presenting narrative fiction. The general findings are: (1) Literature, film, and theatre are forms of poetic art; each projects a unique illusion of lived events. (2) This unique illusion, the primary apparition, distinguishes a work as an instance of one kind of art or another. (3) Literature, film, and theatre differ in essential aims, materials, and techniques for presenting narrative fiction. These differences were analyzed in terms of external features of presentation and internal structural features of form.

From these findings, an aesthetic conceptualization of Readers Theatre as a particular mode of presenting narrative fiction was derived: Readers Theatre projects an illusion of an immediately occurring experience of remembered events, articulated through the spoken text and the evocative use of theatrical production materials. Following this conceptualization, the adaptor has four key tasks: (1) The adaptor reformulates all literary and stage elements in such a way as to perform the literary text, to enact an illusion of experience that is analogous to the illusion originally expressed in language. (2) To present the literary text, the adaptor features not only its language, but also the narrator's articulated experience, as an act of virtual memory. (3) The adaptor reformulates internal structural features of form – the manipulation of time, manipulation of space, and the treatment of point of view – to render an analogous yet distinct illusion on stage. (4) Adaptation is successful to the extent that the narrative is expressed in forms which are not so much literarily successful as dramatically expressive.

Twenty-three principles for adapting written narrative to Readers Theatre were discovered. The general principles are: (1) Readers Theatre can accommodate a retrospective framework of completed events for the story, but the telling of the story is immediate. (2) Because the storyteller's act of virtual memory is a stage action, narration evolves as a progressive event and the scenes from memory are extensions and developments of that central action. (3) Images of space and its objects expressed in language must be reconceived in theatrical correlatives grounded out in the three dimensional space and objects of enactment, and the indirect experience of space in fiction becomes directly experienced by the audience as stage space. (4) The adaptor is concerned not solely with articulating an experience, but in evoking an experience of space in the audience analogous to that expressed in language. (5) To project a mediating consciousness, a point of view, the adaptor must mediate the performance through production techniques. (6) A psychological point of view must be objectified in terms of its formal qualities and its dramatic character. (7) The progressive structure and staging of the individual scenes can reflect the mediation of the narrator's virtual memory. (8) The enacted narrator embodies a relationship to the audience and to the story told. (9) The nature and quality of each of these relationships must be objectified in the narrator's interaction with the audience and her/his progressive responses to the scenes enacted from memory.

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DRAMA AND THEATRE IN HIGHER AND FURTHER EDUCATION AT SIX INSTITUTIONS IN ENGLAND

MAYNARD, Beverly Ann, Ph.D.
North Texas State University, 1977

Drama and theatre have traditionally been dynamic forces in education in England. This study researched drama and theatre in higher and further education at six institutions in England for the purpose of developing the history and current conditions. Preliminary work was outlined in chapter I and included an overview of the topic, a statement of the subject of the study, a delineation of the purpose and intent of the research, specified guideline questions, a definition of terms, a survey of the literature, and a listing of the methods and procedures employed. The research visit to England took place from May 19 - June 15, 1976, when the observations and interviews were conducted at two university drama departments (University of Bristol and University of Birmingham), two teacher-training colleges (Bretton Hall and Middlesex Polytechnic), and two drama schools (Central School of Speech and Drama and the Royal Academy of Dramatic Art). Following the research visit, an analysis was conducted of the materials collected. An interpretation of the information about the origin and development, facilities, programs, and projections was presented for the university drama departments in chapter II, for the teacher-training colleges in chapter III, and for the drama schools in chapter IV. A presentation of the major findings of the study, the inferences for a drama program, and the recommendations for further research appeared in chapter V.

Major findings of the study were as follows. 1. A comparison of origin and development yielded the fact that drama schools have provided a classical theatre training in England since the early twentieth century while university drama departments began in the mid-twentieth century and have started to develop more rapidly since the 1960's. Teacher training in drama began after World War II and has changed drastically in the 1970's as a result of the reduced need for teachers. 2. Analysis of facilities resulted in the finding that certain uses of space were necessary for offering drama in post-secondary education and included a building capable of housing administrative offices, classrooms, workshop areas for practical work in scenery and costumes, performance areas that could encompass both proscenium and more flexible theatrical productions for a school, and audio-visual capabilities for recording and broadcasting activities related to drama.

3. Regarding administrative structure, the factor that linked the programs was an unwavering support and belief in the value and need for drama at the post-secondary level of education, even in the face of budgetary cuts. 4. The curricular and production programs all espoused the idea that the practical element was necessary in the offering of drama. Distinct differences between the programs were seen to be diminishing as universities had more practical course offerings, while teacher-training colleges added the degree element to their options and expanded toward a more liberal arts focus. 5. Projections for the future commonly shared a view that budgetary cuts would influence the options for drama in all areas of post-secondary education in England.

One of the inferences was that a knowledge of drama programs in other countries could provide an insight into planning for the future. The influence of changes in drama and theatre in higher and further education during 1970's was documented. The study revealed that drama and theatre were still dynamic forces in education in England.

Order No. 77-29,559, 245 pages.

A PERCEPTUAL PROCESS VIEW OF THE READER-TEXT RELATIONSHIP IN THE INTERPRETATIVE PERFORMANCE EXPERIENCE

Order No. 7804780

MYERS, Jeanette Winifred Stevens, Ph.D. The University of Michigan, 1977. 231pp. Chairman: L. LaMont Okey

This study investigates the nature and the processes in the interpretative performance experience whereby the reader acts upon the text and the conditions under which the text acts upon the reader. A perceptual process view of the reader-text relationship is given. The text, in this view, is an ordered perceptual field to which one gives meaning by filtering, stripping, dissembling, and reassembling it according to the limits of the reader's competence, purposes, set or past experience. Three aspects of this relationship are examined in detail: the conditions in the reader which affect his relationship to the text, the conditions which allow the writer to "have his way with the reader," and the special claims of the discipline of interpretation for the sounding of the text in the reader-text relationship.

The conditions in the reader that affect the reader-text relationship are competence, purpose, and set or past experience. Manipulative devices in texts include abstraction, condensed language, discontinuity, favored representational system, and psychic factors. The sounding of the text as a way of knowing is discussed from two points of view: the acoustic-phonemic stratum as a bearer of meaning, and the processing of that stratum by readers.

The perceptual process view of the reader-text relationship is tested for congruence to interpretation theory, and to critical and philosophical as well as psychological writing on the subject. The perceptual process view is further tested for practical congruence. Representative subjective anecdotal data supplied by sixty-two students in advanced interpretation classes on four Michigan university campuses and their professors are presented to illustrate the process and the problems of reading for potential performance.

AN INVESTIGATION OF THE EFFECTS OF CREATIVE DRAMA UPON READING ABILITY, VERBAL GROWTH, VOCABULARY DEVELOPMENT, AND SELF CONCEPT OF SECONDARY SCHOOL STUDENTS

Order No. 7805471

PATE, Thelma Layton, Ed.D. East Texas State University, 1977. 137pp. Adviser: William R. Ogden

Purpose of the Study: The purpose of this investigation was to determine whether there were significant differences between the achievement of secondary students taught creative drama and those not taught creative drama. Achievement differences in the following specific areas were studied: reading ability, verbal growth, vocabulary development, and self concept development.

Procedure: The subjects of this study were 210 students enrolled in two AAAA secondary schools located in suburban, middle class communities near Dallas. Assigned to classes by computerized scheduling, experimental group subjects were members of Drama I classes at both schools and control group subjects were members of a choir class at one school, and sophomore English classes at the other. Experimental groups experienced creative drama for eighteen weeks; control groups followed the regular school curriculum.

The study employed a pretest-posttest, control-group, 2x2 factorial design. Four pretests were administered all groups in August, 1976. Equivalent forms of the tests were administered as posttests.

Data were obtained from the following instruments: The Nelson-Denny Reading Test, Sequential Tests of Educational Progress STEP II: English Expression, National Achievement

Series: Vocabulary Test, and the Tennessee Self Concept Scale. To test the null hypotheses of the study, an analysis of covariance, two-way design, was applied to the data collected by the instruments.

Findings: The analysis of data of the study revealed the following findings: 1. There was a significant difference in reading achievement between control and experimental groups, as reflected by scores on The Nelson-Denny Reading Test. The posttest adjusted mean score of the experimental group was significantly higher than that of the control group. 2. There was no significant difference in verbal growth between control and experimental groups as revealed by scores on the STEP II: English Expression test. 3. There was a significant difference in vocabulary development between control and experimental groups, shown by scores on the National Achievement Series: Vocabulary Test; however, the analysis of the data also revealed a significant difference in interaction indicating the possible influence of an uncontrolled variable. 4. There was no significant difference in self concept development between experimental and control groups, shown by scores on the Tennessee Self Concept Scale.

Conclusions: The following are the major conclusions of the study: 1. Participation in creative drama appeared to have positively influenced reading ability. 2. Participation in creative drama did not affect verbal growth. 3. Although participation in creative drama appeared to positively influence vocabulary development, the presence of a significant interaction could indicate an uncontrolled variable. Further study of the relationship of creative drama and vocabulary development would be appropriate. 4. Participation in creative drama did not appear to influence self concept development. 5. Enthusiasm for creative drama was evidenced in favorable comments made by the students, their requests to repeat activities, a lack of discipline problems, a low absentee rate, and a growth in enrollment. Creative drama appeared to have certain inherent motivational values.

A FIELD STUDY OF THE DRAMATIC EXPERIENCE OF A FIFTH GRADE CLASSROOM USING THREE UNITS FROM CEMREL'S AESTHETIC EDUCATION PROGRAM

RICKNER, Donald Lee, Ph.D. University of Southern California, 1977. Chairman: Professor James H. Butler

Problem. Studies of drama in education have only recently used empirical methodology to describe what occurs when drama is used in the classroom. This research applies field study methodology to the recent drama curriculum units – Creating Characterization, Constructing Dramatic Plot, and The Actor – developed by CEMREL, Inc., for the use of regular classroom teachers. The study seeks to provide baseline data by posing three major questions and four hypotheses: (1) What was the dramatic quality of the experience on a day-by-day level? (2) What was the quality of the drama experience of CEMREL materials by the class viewed as a whole? (3) What was the experience of CEMREL materials from the point of view of each individual in the class? The hypotheses are used to measure the relationship between the prescriptions for drama in education and what occurred in one classroom and the relationship between the curriculum advocated in the three CEMREL teacher's guides and what occurred in the classroom.

Procedure. The sample fifth-grade classroom was located in urban St. Louis, Missouri. Two interviews were conducted with the teacher and each of the twenty-five students. Shaw's taxonomy was adapted to quantify the dramatic behaviors. The researcher attended each session to record quantitative data, make audio tapes, and develop a research journal.

Findings. (1) Responses of the students and teacher varied in the forty sessions of the drama units. Variations were observed in the ability of the students to concentrate on the activity, the degree of interest expressed, the dramatic and non-dramatic responses to the activities, and the approval or disapproval of the activities. The first unit taught, Creating Characterization, is a grade three unit which introduces students to the process of expressing emotions through their body and voice. Constructing Dramatic Plot is a grade three unit which explores the plot elements of setting, character, incident, conflict, crisis, and resolution by means of a game. The Actor is a grade five unit which asks, "Who are actors and what do they do?" It answers by means of audio tapes of actors such as Paul Newman and Will Geer, exercises, a journal, and an improvised play. (2) Quantitative analysis of the teacher's guides, observed behaviors, and Shaw's taxonomy produced evidence that a very close relationship existed in the cognitive categories between what was predicted to occur, what was observed to occur, and what drama specialists prescribed for an elementary drama curriculum. In the affective categories there was evidence of a close correlation between predicted and observed behaviors. (3) Based on two interviews with each subject, the class had little previous dramatic experience and recalled some parts of their drama experience more clearly than others. Most involved their feelings in the sessions; nearly all would repeat at least one of the units again; about half found their experiences personally useful. The units were helpful for reducing stage fright and altered the subjects' concepts of acting from acting as a mechanical process to acting as an expression of feelings. (4) Individual profiles showed the subjects' experiences varied quantitatively and qualitatively. The subjects varied quantitatively in the number, range, and distribution of their behaviors in the taxonomical categories. They also varied qualitatively according to their own description, the teacher's and the researcher's descriptions. (5) The baseline data discovered point out some of the weaknesses and strengths of CEMREL units. All three units have activities which successfully introduced important dramatic concepts to the subjects. However, all units have weaknesses and, in general, the two lower elementary units did not work well with fifth grade students.

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EDUCATIONAL THEATRE PHILOSOPHY: ITS MAJOR PRINCIPLES Order No. 7803773

SMITH, Joe E., Ph.D. University of Missouri – Columbia, 1977. 157pp. Supervisor: Dr. Carla Waal Marston

This study analyzes the various philosophic principles which have influenced educational theatre in twentieth century United States. After establishing the historical background for educational theatre that existed in 1900, the investigation considers theatre education as it serves three distinct purposes. Those purposes are (1) preprofessional education intended primarily for persons who will seek careers in commercial theatre, (2) liberal education which has no explicit career goal but is intended to serve the degree recipient by providing a broadly based, humanistic education, and (3) teacher education for persons who intend to pursue a career in educational theatre at either secondary or higher levels.

For each educational approach the study explores and analyzes the effect of the major principles associated with that education mode. An example of one such principle is the idea that educational theatre has a responsibility to foster playwriting by both coursework and production. This principle was first championed by George Pierce Baker, and it exerted extensive influence over the development of theatre in higher education especially during the first one-third of the century. Another example is the principle, often associated with liberal education, that educational theatre is an ideal place to develop an audience for theatre. Each of the various major principles are organized topically in order to facilitate analysis by comparison. This analysis reveals that the study of theatre in higher education has been characterized throughout the century as a discipline with no clearly defined philosophic base. This lack of a discipline wide philosophy has often meant that theatre is accepted only grudgingly by the academic community. An additional problem resulting from the lack of a clear philosophy is a continuing identity crisis in the discipline which means that theatre's goals and educational methods are not always clear to its participants. In addition to principles which have historic importance, recent developments at the national level are discussed and their potential effect is analyzed.

The dissertation includes a set of recommendations which can form the basis for self-studies by theatre departments or areas that would lead to clarification of the principles making up their individual theatre philosophy. The study concludes that such individual philosophic evaluation and clarification would strengthen the discipline of theatre throughout the nation.

A DESCRIPTIVE STUDY OF THE COURSE INTRODUCTION TO THEATRE IN AMERICAN COLLEGES AND UNIVERSITIES
Order No. 7731767

THIEDE, Richard Wesley, Ph.D. University of Missouri - Columbia, 1977. 454pp. Supervisors: Drs. Larry D. Clark and James W. Gibson

American drama and theatre education changed continuously from its inception. It moved from little or no theatre education to a point where nearly every American college has established some sort of academic or co-curricular production program in theatre.

Schools established courses to teach interpretation and appreciation of theatre and to understand critical assessments regarding theatre and drama. These courses are usually called Introduction to Theatre or Theatre Introduction.

To facilitate an understanding of this complicated course, a national survey in 1974 polled 2,257 colleges seeking information regarding credit hours, instructors, type of instruction, course objectives, textbooks, and the date of establishment. Of 1,008 responses, 771 schools or 76.5% replied they offered a course introduction to the theatre.

Two pilot surveys preceded the national survey. The national survey responses were tallied on NCS answer sheets and placed on IBM punchcards. The results went to the University of Missouri-Columbia computer on December 20, 1974, using the Statistical Package for the Social Sciences (SPSSH - Version 5.01). The chi square comparisons revealed significance at the .05 level.

The first five statements collected demographic data about the various institutions, classifying school sizes, types of colleges, regions of the country, populations of the geographical localities, and sources of funding. These five statements served as variables and, subsequently, statements 13-63 of the survey were examined using each variable.

More than one-half of all departments offered no speech major while nearly one-half provided a theatre major. More than three of four schools offered introduction to theatre. Lack of finances was the primary reason for not offering the course. More than nine of ten schools offered the course for all students, almost three of four colleges gave credit on the drama/speech major, and more than six of ten schools awarded credit on other majors. More than eight of ten institutions indicated the course satisfied general education requirements. Most did not require the course and less than one-half of the departments required it on the major.

Seven of ten schools indicated freshmen or sophomores took the course. Evaluating theatre critically was specified most often as an objective of the course. Evaluation and improving student perception received nearly equal noting as the single, most important objective. Most institutions used the lecture/discussion method to teach the course and employed one person to instruct the course. Fewer than two of ten used a lecture/laboratory format. Almost eight of ten colleges enrolled fewer than 40 students per lecture section, ninety-eight of 100 schools specified drama departments taught the course, more than half taught it each semester, and more than nine of ten employed full or part-time faculty as instructors. More than seven of ten colleges gave three hours credit, more than six of ten used the semester calendar, and more than nine of ten schools used letter grades. More than four of ten colleges initiated the course during the decade 1961-1970. Most schools used textbooks in the course.

Several areas were cited for special discussion: method of instruction, objectives, the most important objective, textbooks, lecture section enrollment, date of establishment, and the backgrounds of the students taking the course. The recommendations included reducing enrollment at larger schools, employing a greater variety of teaching methods, more definitive objectives for the subject, and a general revitalizing and refurbishing of the course to meet the needs and demands of the 1970's.

ORAL INTERPRETATION AND JOYCEAN EPIPHANY: A STUDY OF THE LITERARY CONCEPT IN RELATION TO THE INTERPRETER'S PERFORMANCE TASK
Order No. 7730141

THOMPSON, Jane Ellen Cooper, Ph.D. Purdue University, 1977. 180pp. Major Professor: Henry L. Ewbank

The purpose of this study was to relate James Joyce's concept of epiphany to the oral interpretation of literature. The study was designed: (1) to describe the concept of epiphany originated by James Joyce; (2) to determine the process involved in the experimental development of epiphany; (3) to relate that process to interpretation theory and analysis; and (4) to discuss implications of epiphany for helping interpreters in their performance task.

Three stages of Joyce's development of epiphany were traced from original epiphany to incorporated epiphany, and ending with created epiphany. Joyce's developing experimental form revealed two dimensions: the perceptual and the conceptual. The original epiphanies concentrated on the artist's perception of an aspect of an experience which reveals that which is concealed. In later stages of development, Joyce focused conceptually on creating an epiphany through transformational techniques. These techniques included choice of image, accumulation of detail, and artistic detachment of author.

Analysis of incorporations of original epiphanies in longer works identified five structural features of the developing epiphanic form: (1) event, (2) primary image, (3) synthesizing image, (4) artistic detachment, and (5) final statement. The presence of these features in a literary text indicated the potential for an epiphany to occur for an audience during performance. This audience experience involved the following steps: (1) perceiving an event from background material; (2) perceiving a primary and synthesizing image; (3) experiencing an inferential leap (epiphanic moment) and an intellectualization (logical climax). Thus, epiphanic moment and logical climax are the two components of an epiphany. It was discovered that epiphany is an experience and epiphanic form is the textual structure which potentially produces an epiphany.

Central to this study was exploration of the usefulness of epiphany to the interpreter, particularly in the study of the audience-literature relationship. Examination of epiphany in terms of interpretation theory clarified a process of audience-literature interaction. An epiphanic moment occurs through a pattern of distance and empathy based on the closure principle; this feeling moment is followed by an interrelated intellectual moment, the logical climax. The presence in a literary text of an episode with primary and synthesizing images is an indication of a potential epiphany.

In this study epiphanic form was applied as method of analysis to five short stories previously analyzed by interpreters. Epiphanic analysis: (1) revealed an author's plan for guiding an audience's experience of the literature; (2) confirmed information concerning story structure obtained from other types of interpretative analysis; and (3) provided additional information concerning the audience-literature relationship. Epiphanic analysis identified specific moments not to be ignored by the interpreter, recognized variances in story structure, and differentiated types of experiences. Advantages of epiphanic analysis for the interpreter included: (1) conscious focus on the audience-literature relationship; (2) careful attention to specific detail of such relationships; and (3) confirmation of information from other sources. Limitations included the possibility of misapplication and oversimplification.

Epiphany was shown to provide a method of interpretative analysis for discerning the audience-literature relationship which reveals an experiential structure of the literature as the audience potentially experiences it, with implications for further research in: (1) range of applicability; (2) potential for script compilation, arrangement, and selection; (3) search for performance techniques; and (4) evaluation of completed performance.

HIRAM CORSON: INTERPRETATIVE READER, ENGLISH TEACHER, LITERARY SCHOLAR

WELDEN, Linda Frances, Ph.D.
The Louisiana State University and
Agricultural and Mechanical College, 1977

Supervisor: Professor Francine Merritt

Hiram Corson (1828–1911) was a prominent American literary scholar of the nineteenth century. He achieved recognition as a professor of English literature, an interpretative reader of works by American and British authors, and an author of books and articles on literary study. Advising that a student could profit more from hearing an interpretative reading than from reading about literature, he recommended that a teacher could cultivate his voice, assimilate the literature, and then perform it. Corson exemplified his philosophy in his practice.

Two earlier studies have surveyed Corson's writing and teaching career. The present study goes beyond them, analyzing Corson's personal and professional correspondence, books, speeches, and unpublished manuscripts. Student publications at Cornell, newspaper items, periodical articles, and taped interviews supplement the investigation. Consequently this study presents a comprehensive picture of Corson's life and work.

During the first half of Corson's life he acquired his education, sought early employment, became an elocutionist, gave readings and literary lectures, and held professorships at Girard College and St. John's College. In addition he and his wife Caroline Rollin were associated with a school in Washington, D. C.

In 1870 Corson was appointed Resident Professor of Rhetoric, Oratory, and English Literature at Cornell University in Ithaca, New York, where he spent the remainder of his life. His first decade at Cornell established the pattern he continued throughout his career. In the classroom he employed interpretative reading in his teaching of literature. His readings soon extended beyond his classroom to include all students, as well as others. He gave readings and lectures in Ithaca and cities beyond. In 1877 he lectured to the New Shakspere Society of London.

Corson was influential in establishing the popularity of Browning studies. He organized the first Browning Club and was a charter member of the London Browning Society. Acclaimed as a leading Browning scholar, he read and lectured from the poet's writing in America and abroad. He was personally acquainted with Browning and was instrumental in organizing Browning Societies for the oral study of the poet's works.

Corson continued his English teaching, interpretative reading, and literary scholarship at Cornell until his retirement in 1903. He pursued his customary activities when Professor Emeritus and also intensified his interest in spiritualism. Honors were bestowed upon him in his last years and complimentary reminiscences of acquaintances followed his death. His influence on teaching persisted in English pedagogy beyond his lifetime.

Hiram Corson's long experience as an interpretative reader, English teacher, and literary scholar fully justified the recognition his contemporaries gave to his work. His publications and some representative speeches reveal the origins and development of his literary theory, but it is his exemplification of that theory in his own career that validates for modern oral interpretation scholars the value of his theory and practice. Corson is appropriately credited with confirmation of the importance of interpretative reading to an understanding of literary texts, with advocacy of interpretation as a tool for practical literary criticism, and with rejection of the mechanical tradition in the study of literary performance.

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